

CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/4/3347

SCRIPT
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TX1965

"D R W H O"

SERIAL M

Episode Four: "Inferno"

by

DENNIS SPOONER

Producer VERITY LAMBERT
Director CHRISTOPHER BARRY
Designer RAYMOND P. CUSICK
Script Editor DENNIS SPOONER
P.A. DAVID MALONEY
A.F.M. VALERIE WILKINS
Assistant THELMA HELSBY
Floor Assistant TREVOR BECKETT

Makeup Supervisor SONIA MARKHAM
Costume Supervisor DAPHNE DARE

TM(1) HOWARD KING
TM(2) MARK LEWIS
Sound Supervisor RICHARD CHUBB
Grams Operator TONY BOWERS
Vision Mixer CLIVE DOIG
Crew FOURTEEN

CAMERA REHEARSALS:

Friday, 15th January 1965

RIVERSIDE ONE

Camera rehearsal 10.30 am - 1.00 pm
(with TK-23 all day)
(TK-44 from 4.00 pm)
Lunch 1.00 pm - 2.00 pm
Camera rehearsal 2.00 pm - 7.00 pm
(Tea approx. 3.45pm)
Supper 7.00 pm - 8.00 pm
Line up 8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4T/25749). 8.30 pm - 9.45 pm
(VT 12 and 9)

TRANSMISSION: Saturday, 6th February 1965

CAST LIST:

Dr Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vivki	MAUREEN O'BRIEN
Sevcheria.....	DEREK SYDNEY
Delos	PETER DIAMOND
Tavius	MICHAEL PEAKE
Nero	DEREK FRANCIS
Poppaea	KAY PATRICK
Guard	FRED HAGGERTY
Guard	GERRY WAIN

Extras:

Guards	ERIC BIRD, ROSS THOMAS, JOHN POLLOCK, ALLAN SELWYN, BILL BURRIDGE
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Rabble	JOHN DAY, FRANK SUSSMAN, PAUL DUVAL, TONY POOLE, YASHA ADAMS, MICKIE BAKER, DEREK MARTIN, ALAN WAKELING, MICHAEL BUCK, DAVID BREWSTER.
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BILL RICHARDS, PHILIP MOORE,
ALFRED MORGAN, LEN SAUNDERS,
ALAN JONES.

TECHNICAL REQUIREMENTS:

Camera 1)	Heron - 50°
Camera 2)	Pedestal - Turret
Camera 3)	Pedestal - Turret
Camera 4)	Pedestal - Zoom
Camera 5)	Pedestal - Zoom

Four floor monitors
Frams
Studio Foldback
Cut keys
Roller Caption Machine
Two caption stands
TK-23 and TK-44

oooOooo

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
PLEASE NOTE THAT THE LAST PART OF THE PROGRAMME I.E. FROM PAGE 50 (SCENE 29) TO THE END WILL BE RECORDED FIRST.					
1	T/C 1 OPENING TITLES & TRAILER				
2	1. INT. FIGHTING AREA	Delos Ian Nero Barbara Sevcheria <u>Extras:</u> <u>Guards</u>	Night	4A-1A-A1-5A	1-16
7	2. INT. COURT	Poppaea Tavius	Day	2A-B1-3A	17-19
9	3. INT. CORRIDOR	Barbara Tavius	Day	4B-C1-1B-5B	20-22
10	4. INT. COURT	Barbara Tavius	Day	2A-B1-3A	23-27
12	5. EXT. COURT	Sevcheria <u>Extras:</u> <u>Guards</u>	Day	1C-C2	28
12	6. INT. COURT	Barbara Tavius	Day	2A-B1-3A	29
RECORDING RUN-ON					
13	7. EXT. NERO'S COURT	Ian Delos <u>Extras:</u> Passers-by	Day	C2-4C	30
14	8. INT. COURT	Dr Who Vicki Tavius Nero	Day	2A-B1-3A-1D/E	31-48
20	T/C 2 DR WHO'S HANDS AND GLASSES Dur: 19"				
21	9. INT. COURT	Dr Who Nero	Day	B1-3A	49
22	T/C 3 PLANS IN FLAMES Dur: 36"				

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
22	9A. INT.COURT	Vicki Dr Who Nero <u>Extras:</u> Guards	Day	2A-B1-3A-1E	50-55
25	10. INT.CORRIDOR	Nero Poppaea	Day	4B-A2-C1	56
NO SCENE 11)					
BREAK IN RECORDING NO.1 (Set throne)					
27	12. EXT. COURT	Sevcheria <u>Extras:</u> Guards	Even- ing	1F-Fishpole	57
28	13. INT.CORNER OF COURT	Barbara	Even- ing	5C	58
28	14. INT.NERO'S COURT	Nero Tavius <u>Extras:</u> 2 Guards	Even- ing	2A-B1-3A	59
29	15. EXT. NERO'S COURT	Ian Delos Sevcheria <u>Extras:</u> Guards Rabble	Even- ing	5D-C3-1G-4D	60- 62
31	16. INT. NERO'S COURT	Tavius Nero Ian Delos <u>Extras:</u> Rabble	Even- ing	2A-B1-3B- 4E-1E	63- 72
33	17. EXT. NERO'S COURT	Sevcheria <u>Extras:</u> Guards	Even- ing	C3-5E	73
RECORDING RUN-ON (Strike window)					
33	18. INT. CORRIDOR	Ian Tavius	Even- ing	4B-C1	74
34	19. INT. CORNER OF COURT	Barbara Ian Tavius	Even- ing	C1-5F	75

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
35	20. EXT. NERO'S COURT	Sevcheria Dr Who Vicki <u>Extras:</u> Guards	Evening	5D-C3-1G-A3	76- 78
36	21. INT. NERO'S COURT	Nero Ian Delos Barbara <u>Extras:</u> Rabble	Evening	2B-B1-3B	79- 81
36	22. EXT. NERO'S COURT	Ian Delos Barbara Sevcheria <u>Extras:</u> Rabble	Evening	4B-A3 (swung L)- 1H	82- 84
37	23. INT. WAITING HALL	Tavius	Evening	2A-B1	85
38	24. EXT. BUSHES COUNTRY RD.	Dr Who Vicki	Night	C3-5E	86
39	T/C 4 L.S. BURNING ROME		Night	(9")	
39	25. EXT. BUSHES COUNTRY RD.	Dr Who Vicki Ian Barbara Delos	Night	5E-C2-1J	87- 92
45	T/C 5 C.S ROME BURNING		(6")		
45	26. INT. NERO'S WAITING HALL (9")	Nero	Night	3A INLAY SHOT	93
46	T/C 6 BURNING BUILDING (MACHINE B) (9") For use with Inlay				
46	T/C 7 BURNING BEAM -.DEBRIS		(16")		
46	27. EXT. ROMAN HOUSE COURTYARD	Ian Barbara	Early Morning	4F (pushing 3) 3C-B2-2C	94- 105
50	28. EXT. COURTYARD ROMAN HOUSE	Dr Who	Day	C2-1J	106

"DOCTOR WHO"

(Serial 'M')

by

Dennis Spooner

Episode Four: "Inferno"

N.B. THE LAST PART OF THE PROGRAMME i.e.
FROM PAGE 50 (SCENE 29) TO THE END
OF THE PROGRAMME WILL BE RECORDED FIRST.
THERE WILL THEN BE A LONG BREAK TO
STRIKE THE TARDIS AND SET THE OPENING.

FADE IN TELECINE (1) TK-23

Opening Titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

Fighting Area. Night.

Delos comes back into
the attack and after a
bout of fighting Ian
slips and Delos moves
forward, his sword at
Ian's throat.

SUPERIMPOSE SLIDE 1)

'INFERNO'

FADE OUT

SUPERIMPOSE SLIDE 2)

(cont.....)

Written by
Dennis Spooner

FADE OUT

(1 next)

Delos looks to Nero for a command. Nero, holding his thumb down says, very deliberately:

NERO: Cut his head off!

Delos raises the sword in preparation to strike, and, as he raises his sword we see Barbara registering horror.

Fight Music
4M-1A

CAMS: 4A-1A-5A /BOOM A1/

1. 1 A 33
HIGH SHOT past DELOS onto IAN 1. INT. FIGHTING AREA. NIGHT.

Sting
1M-5

2. 5 A n/a
CU DELOS. (WE HOLD ON DELOS AS HE LOOKS DOWN AT IAN - THEN, UNABLE TO KILL HIS FRIEND, HE RISES AND WITH A ROAR OF ANGER, RUSHES TOWARDS NERO.)

3. 4 A n/a
M.S. IAN NERO GIVES A ROAR OF RAGE AND JUMPS TO HIS FEET - HE PUSHES DELOS TO ONE SIDE, WHO HAS CHARGED IN BLIND HATRED, AND NERO SHOUTS TO SEVCHERIA AND THE TWO GUARDS)

WIDEN to L.S.

NERO: Guards! Guards!

(5 next)

(THE GUARD AND
SEVCHERIA RUSH
FORWARD PREPARING
TO STRIKE DELOS
FROM BEHIND)

IAN: Delos! Look out!

(DELOS TURNS ON
IAN'S SHOUT AND
MEETS THE GUARDS,

DELOS IS BATTLING
WITH THEM AS IAN
AVOIDS THE OTHER
GUARD'S LUNGE OF
SWORD, AND GOES
TO THE ASSISTANCE
OF DELOS./

4. 5 A m/a
M.2-s DELOS/
SEVCHERIA.
PAN DELOS onto
rostrum.

IAN AND DELOS
FIGHT SEVCHERIA
AND THE TWO GUARDS.
WE FEATURE THIS
BATTLE, CUTTING
AWAY TO NERO,
CLINGING TIGHTLY
TO BARBARA'S ~~ARM~~
AND OBVIOUSLY
VIEWING THE FIGHT
WITH A FIENDISH
GLEE)/

5. 4 A m/a
CU SWORD
PAN UP as IAN
grabs it to
L.S. FIGHTING
fgd. and bgd.

6. 1 A 9
C.2-s
BARBARA/NERO

NERO: This is better my dear -
now they're really fighting for
their lives!/(cont...)

7. 5 A m/a
M.2-s
DELOS and GUARD

PAN DOWN as
GUARD falls

(THERE IS ANOTHER
BURST OF FIGHTING,
NERO ANXIOUS FOR
IAN'S AND DELOS'S
BLOOD.

DURING THIS ONE
OF THE GUARDS IS
STABBED BY DELOS.
HE ROLLS AND FALLS
AT NERO'S FEET, A
KNIFE STICKING FROM
HIS CHEST AND VERY,
VERY DEAD./

8. 1 A 24
MLS BARBARA and
NERO and GUARD

PAN GUARD to
floor as NERO
kicks him.

NERO, VERY IRATE,
SHOUTS AT HIM)

ME

(Sh. 8 on 1)

4

NERO: (cont) Get up and fight -
you coward - your Caesar commands
you!

(THE MAN NATURALLY
DOES NOT MOVE AND
NERO KICKS AT HIM
WITH A VENGEANCE. /

9. $\frac{4 \text{ A m/a}}{\text{IAN fgd./}} \text{ DELOS bgd.}$

IAN AND DELOS NOW
HAVE ONLY SEVCHERIA
AND THE REMAINING
GUARD TO ACCOUNT
FOR, BUT, AS THEY
ARE NOW BOTH NEAR
THE DOOR DELOS IS
THINKING OF ESCAPE)

10. 5 A n/a
L.S. IAN/DELOS
fgd.
BARBARA/NERO
bgd.

DELOS: Ian, we can get out this way!//

IAN: (SHOUTING) Barbara -
Barbara, come on.

(NERO HAS RELEASED
BARBARA TO KICK
AT THE GUARD BUT
BARBARA IS AT THE
OTHER SIDE OF THE
ROOM.

SHE MAKES A MOVE
TOWARDS IAN BUT
NERO, HEARING THE
CALL AS WELL,
CUTS BARBARA OFF
AND GRABS HER HAIR
AND/OR ARM)

BARBARA: I can't, Ian - I can't!

(NERO, TYRANICAL
WITH HIS FURY,
SHOUTS AT SEVCHERIA
AND THE GUARD)

NERO:
Kill them! Kill them!

- 4 -

(4 next)

ME

(Sh. 10 on 5)

- 5 -

(IAN CALLS OUT AS
SEVCHERIA AND THE
GUARD PREPARE FOR
ANOTHER RUSH)

11. 4 A n/a BARBARA: Run quickly Ian! /
MCU IAN
12. 1 A 24 IAN: I'll come and find you -
LOW M.S. somehow. /
IAN/DELOS
GUARD and
SEVCHERIA

(IAN AND DELOS DUCK
OUT OF THE DOOR,
PULLING SOMETHING
DOWN TO FORM A
BARRIER BEHIND THEM.

4M-11B

SEVCHERIA AND THE
GUARD HALT AT THE
BARRIER. THEY
CLEAR A WAY AND ARE
ABOUT TO FOLLOW IN
PURSUIT. WHEN:)

13. 5 A n/a
C.2-s NERO/
BARBARA

NERO: You'll never catch
them now!

(SEVCHERIA AND THE
GUARD PAUSE, AND
MOVE BACK TO NERO
STRUGGLING STILL
WITH BARBARA, BUT
HOLDING HER EASILY
WITH NO EFFORT IN
HIS BRUTE STRENGTH)

I'll teach you to turn
against me!

(NERO HURLS BARBARA
TO THE GUARD WHO
GRABS AND HOLDS
HER. SEVCHERIA
MOVES IN TO JOIN
NERO) /

14. 1 A 24
C.2-s NERO/
SEVCHERIA

SEVCHERIA: But we would have
caught them, Caesar.

- 5 -

(4 next)

(Sh.14 on 1)

NERO: Fool! You'd have stood
no chance in the streets out-
side. But I'll see them dead.

15. 4 A n/a Tracked in (HE TURNS TO LOOK
CU BARBARA AT BARBARA NOW IN
THE BACKGROUND)/

I'll see them dead.

16. 1 A 24 (SEVCHERIA FOLLOWS
C.3-s NERO/ HIS GAZE TO BARBARA,
SEVCHERIA/BARBARA AND ALTHOUGH SCARED,
QUERIES NONETHELESS)/

SEVCHERIA: You think they'll
come for her Caesar?

NERO: They'll come!
And when they do - you'll
recognise them! Use my guards,
Bring them to me.

SEVCHERIA: I understand Caesar
Nero.

NERO: Succeed and you'll be
rewarded. Fail, and you die!
(TO BARB.) A friend of the gladiators,
are you? (TO SEVCHERIA) Your sword.
(NERO MOVES AWAY
FROM SEVCHERIA AS
FEAR CROSSES THE
LATTER'S FACE.

PAN NERO Rt.
to GUARD.

NERO COMES UP TO
BARBARA, LOOKS AT
HER, THEN TURNS
TO SEVCHERIA WHO
REJOINS HIM AND
TAKES HIS SWORD)

(2 next)

ME

(Sh.16 on 1)

- 7 -

Let GUARD drop.

TIGHTEN to C.2-s
BARBARA/NERO inc.
SWORD.

NERO LOOKS AT THE
GUARD AND, AFTER
A LOOK OF TERROR
APPEARS ON THE
MAN'S FACE, DRIVES
HOME THE SWORD
(OUT OF VISION)
AND THE MAN CRUMPLES.

WE CLOSE IN ON NERO
AS HE LOOKS DOWN)

NERO: (cont) (ATHER DISDAIN-
FULLY) He didn't fight hard
enough!

(NERO LOOKS DOWN
AT THE BODY, WITH
A LOOK OF DISTASTE,
DROPS THE SWORD
AND BRUSHES HIS
HANDS TOGETHER
"WIPING OFF" THE
DIRT OF THE SWORD
HANDLE)

MUSIC
LINK
4M-2

MIX

CAMS: 2A-3A /DOOM B1/

17. 2 A 24

MCU POPPAEA 2. INT. NERO'S COURT DAY.

PULL BACK
to M.S.

(WE COME UP ON THE
ARCHWAY WINDOWS,
ESTABLISHING THAT
IT IS NOW DAY, THEN
ANGLE OUT TO SHOW

18. 3 A 33

DEEP 2-s

POPPAEA

SEE TAVIUS ENTER
AND BOW)

TAVIUS: You sent for me, Madam?

(2 next)

- 7 -

ME

(Sh.18 on 3)

- 8 -

POPPAEA: Tavius - yes! Come here.

19. 2 A 24 as he (TAVIUS MOVES ACROSS
M.2-s POPPAEA/ joins... TO JOIN POPPAEA)/
TAVIUS

The new slave you bought for me...

TAVIUS: Yes, madam?

POPPAEA: I find her unsatisfactory.
Get rid of her.

(TAVIUS BOWS AS
POPPAEA STARTS
TO LEAVE, THEN:)

TAVIUS: Of course - as soon as
I can find a replacement....

(POPPAEA TURNS
ANGRILY)

POPPAEA: Immediately! If she's
not out of the palace today, I'll
take my own measures - (TO HER-
SELF) and they'll be successful
this time...

TAVIUS: The Caesar Nero gave me
authority to...

(POPPAEA STRIKES
TAVIUS ACROSS THE
FACE)

TIGHTEN to
CU TAVIUS

POPPAEA: How dare you speak to
me like that! My orders are to
be carried out, otherwise your
own life will be in danger!

(POPPAEA MOVES
ANGRILY OUT OF THE
ROOM, AND WE ANGLE
ONTO TAVIUS)

20. 4 B w/a
L.S.

CAMS: 4B-1B-5B /BOOM C1/

3. INT. CORRIDOR. DAY.

- 8 -

(5 next)

(WE CUT TO THE
CORRIDOR, AND A
SPLIT SECOND
AFTER ARRIVING
WE SEE BARBARA
MOVE ROUND AND
TURN INTO THE
CORRIDOR.

SHE LOOKS ABOUT
HERSELF AND AROUND
IN A AGITATED
FASHION.

21. 5 B n/a

M.S. TAVIUS

WE SEE TAVIUS
MOVING OUT

AND THEN SEE BAR-
BARA AS SHE MOVES
INTO FRAME TO
JOIN HIM)/

22. 1 B 24

n.2-s

BARBARA/TAVIUS

BARBARA: Tavius. I've been
looking everywhere for you!

TAVIUS: Oh?

(BARBARA INDICATES
THE DOORWAY)

BARBARA: Is there anyone inside?

CRAB Rt. with
THEM past
pillar to see
through arch.

TAVIUS: No.

ME

- 10 -

(Sh.22 on 1)

BARBARA: It will be safer if
we talk in there.

(TAVIUS ALLOWS
BARBARA TO GO
THROUGH AS WE:)

23. 2 4 24
L.S. CAMS: 2A-3A /BOOM B1/
4. INT. NERO'S COURT.. DAY.

(BARBARA COMES
THROUGH INTO THE
BEDROOM, FOLLOWED
BY TAVIUS.

SHE TURNS AND
LOOKS CAREFULLY
INTO THE CORRIDOR
TO MAKE SURE THEY
WILL NOT BE OVER-
HEARD)

TIGHTEN to
M.2-s fav.
BARBARA

BARBARA: Tavius, I'm desperate,
you're the only one I can turn to.

I can't go anywhere. The guards
are watching me all the time.
TAVIUS: Please, slowly - I don't
understand.

BARBARA: You know when I first
came here - I said I wouldn't
stay?

TAVIUS: Yes.

BARBARA: Well that time has
come - I was planning to leave -
a friend of mine, Ian, is coming
to collect me.

TAVIUS: Go on.

(3 next)

- 10 -

ME

(Sh.23 on 2)

- 11 -

BARBARA: Nero knows this, he's
going to use me to trap him.

TAVIUS: I see. Do you know
when your friend is coming?

BARBARA: I think its- tonight.

as he
24. 3 A 16 turns... TAVIUS: Good -
CXS

now
don't worry, - I shall
think of sometning. I promise
25. 2 A 9 you! It will be all right./
CU BARBARA

BARBARA: Tavius, what can I
say? I can't possibly repay you./
26. 3 A 24
MXS HOLD 2-s
as TAVIUS Xs
Rt.
THEN LET TAVIUS
GO Rt.
TAVIUS: I need no reward, I
have my reasons for helping.
Poppaea instructed me to dismiss
you - I shall say I did.

BARBARA: (NODDING, SMILING)
Thank you, Tavius - you've given
me hope at last.

(TAVIUS SMILES

TAVIUS re-enters
shot
BARBARA CROSSES
TO LOOK OUT OF
THE WINDOW)

Oh
Do you know ... Maximus Pettulian?

TAVIUS: Yes, yes I do - why?

BARBARA: Nero arranged an
appearance for him, at the arena, /
27. 2 A 9 it seems that...
CU BARBARA

(BARBARA IS AT THE
WINDOW. SHE LOOKS
DOWN AND OUT, AND
REACTS TO SOMETHING
SHE SEES. WE HEAR THE
NOISE OF GUARDS.

CAMS: 1C /BOOM C2/
28. 1 C 50
HIGH L.S. 5. EXT. NERO'S COURT. DAY.

(2 next)

- 11 -

(SEVCHERIA MOVES
PAST WITH A SMALL
BAND OF GUARDS.

CRICKETS

HE STOPS, POSTS A
COUPLE OF THEM AS
SENTRIES, IS SATIS-
FIED, AND MOVES
AWAY, LEAVING OFF
THE REMAINDER TO
STATION THEM ELSE-
WHERE, AND SUGGESTING
THAT HE IS SURROUNDING
THE COURT IN DOING SO)

29. 2 A 16

CAMS: 2A-3A /BOOM B1/

CU BARBARA

6. INT. NERO'S COURT. DAY.

TAVIUS in
Rt. to
VC 2-s

(BARBARA IS STILL
LOOKING DOWN.

SHE TURNS AWAY -
TOWARDS US, VERY
WORRIED, AS TAVIUS
MOVES IN TO JOIN
HER.

WE HEAR THE NOISE
OF THE GUARDS
MOVING OFF)

TAVIUS: Yes, go on - Maximus
Pettulian is to appear at the
arena?

(4 next)

ME

(Sh.29 on 2)

- 13 -

BARBARA: Tavius, they're posting guards! It must be to trap Ian!

(BARBARA CASTS AN-
OTHER ANXIOUS
LOOK BELOW)

RECORDING RUN-ON

Cam.1 move to Posn.D - Court

Set Table

30. 4 C 1/a

C.2-s IAN/
DELOS

7. EXT. NERO'S COURT. DAY.

(ALTHOUGH FOR CON-
VENIENCE SET OUT-
SIDE NERO'S COURT,
WE SUGGEST, AS WE
PICK UP IAN AND
DELOS, THAT THEY
ARE IN FACT IN A
STREET.

GRAMS:
Crickets
Quiet crowd
noise.

WE FRAME THEM TIGHT
AGAINST THE PILLAR
OF AN ARCH, AND
JUST BEFORE THE
CAMERA TIGHTENS
INTO A CLOSE TWO-
SHOT, A COUPLE OF
PASSERS-BY, WITH
WARES, PUSH THEIR
WAY PAST.

IAN AND DELOS LOOK
AROUND FURTIVELY,
AND CONVERSE IN
LOW TONES)

DELOS: If we've got to waste
time until tonight - I suggest
we get under cover.

IAN: Sometimes it's safer to
hide in the open, Delos.

(DELOS RAISES AN
EYEBROW, ACCEPTS,
AND THEN, RATHER
PHILOSOPHICALLY:)

(1 next)

- 13 -

ME

(Sh.30 on 4)

- 14 -

DELOS: We won't get near the palace; you know that - they'd have heard you shout, they'll be waiting.

IAN: Yes, maybe. But I've got a friend who specialises in trouble. He dives in and usually finds a way. I'll take a leaf out of his book for once. Come on.

(THEY MOVE AWAY,
AND AS THEY DO SO,
WE CUT TO.)

TABLE POSN.B
& redressed

31. 1 D 33

CAMS: 2A-3A-1D/E /BOOM BL/

HIGH C.U.
PLAN

8. INT. COURT. DAY.

(WE COME UP ON A
LARGE DETAILED
DRAWING, MADE BY
NERO, OF HIS NEW
VISION OF ROME.

PULL BACK
to 2-s
DOCTOR/
VICKI

WE PULL OUT
SLIGHTLY TO SHOW
THAT WE ARE
LOOKING OVER
DOCTOR WHO'S
SHOULDER.

WE CUT TO SEE
THAT THE DRAWINGS
ARE ALL LAID OUT
ON A TABLE WHICH
IS SET BY THE
WINDOWS, AND THE
SUN IS STREAMING
THROUGH THESE
OPEN ARCHWAYS.

(2 next)

- 14 -

(Sh.31 on 1)

BESIDE THE TABLE
ARE STACKS AND
STACKS OF PARCH-
MENTS AND PAPERS,
MORE OF NERO'S
WORK.

VICKI IS IN ATTEND-
ANCE, IDLY FLICKING
THROUGH THE PLANS
IN A DISINTERESTED
WAY.

DOCTOR WHO IS
STARING AT THE
DRAWINGS INTENTLY,
EVEN GETTING OUT
HIS SPECTACLES AT
SOME OF THE MORE
DETAILED INTRICATE
BITS)

DOCTOR WHO: Mm - most inter-
esting - you know what these
are - don't you child?

VICKI: (SHRUGGING) Plans.

32. 2 A 24
MCU DOCTOR

DOCTOR WHO: Yes, made by Nero
for his rebuilding of Rome. /
What is it now? Sixty-four A.D.
July. Of course, of course -
he burns Rome...

VICKI: Oh, yes! I know about
that, Doctor.

DOCTOR WHO: He must be planning
it - anytime now... Mm? Mm?

(DOCTOR WHO, DEEP
IN THOUGHT, RETURNS
TO THE PLANS, BUT
JUMPS VISIBLY WHEN
HE HEARS)

PULL BACK for
DEEP 2-s DOCTOR/
TAVIUS

TAVIUS: (V.O.V.) Maximus!

(1 next)

ME

(Sh.32 on 2)

- 16 -

(THE DOCTOR TURNS,
ANNOYED, AND AS
TAVIUS MOVES INTO
FRAME:)

PULL BACK to
3-s

DOCTOR WHO: Must you keep
hissing my name from corners,
sir?

TAVIUS: I'm sorry, but I have
news...

DOCTOR WHO: I'm not what you
would call a nervous man but
there are times when - what sort
of news?

(DOCTOR WHO AND
TAVIUS MOVE TO
ONE SIDE EXCLUDING
TANNI)

TAVIUS: Nero has arranged for
you to play in the Arena...

33. 1 D 33 on move... DOCTOR WHO: Has he now? I
3-s must have misjudged the man./

TAVIUS: As you play - the lions
will be released!

TAVIUS: Now, obviously, you
must leave before the er...
'concert'.

PULL BACK to
POSN.E as
DOCTOR moves
to sit.
See VICKI in
bgd.
34. 2 A 9
CU DOCTOR

DOCTOR WHO: Oh - obviously!

TAVIUS: So if you still intend
to go ahead with your plans -
today is your last chance to
kill Nero!

- 16 -

(3 next)

(Sh.34 on 2)

35. 3 A 9 CU TAVIUS DOCTOR WHO: Yes - kill Nero - pardon?

36. 2 A 9 CU DOCTOR TAVIUS: When you first sent word from Corinth that you intended to murder the Caesar Nero I informed your allies in the court.

DOCTOR WHO: Oh. You did?

TAVIUS:

But when soldiers and assassins left to waylay you on your journey - naturally I thought that was the end.

37. 1 E 24 M.2-s TAVIUS/ DOCTOR. See VICKI in bgd. DOCTOR WHO: But, I arrived here...

38. 2 A 9 CU DOCTOR a/b TAVIUS: Yes, you arrived, Maximus.

39. 3 A 24 M.2-s DOCTOR WHO: And the Centurion who was killed by my, er, 'allies' -
was the one who knew of my plan! Nero of course knew nothing.

TAVIUS: Maximus, we know all this - my only concern is that you should act on what I say.

(Sh.39 on 3)

DOCTOR WHO: Tavius.... I shall...
... I shall most certainly
act on what you say. Immediately!TAVIUS: Good.Good. So the lions will
go hungry after all.(TAVIUS NODS AND
AGREED AND MOVES
OFF, DOCTOR WHO
GOING WITH HIM
FOR AS LONG AS
HIS LAST SPEECH.40. 2 A 24 on move...
MS DOCTORTHE DOCTOR WATCHES
HIM GC THEN TURNS
BACK TO VICKI)PAN HIM Lt. to
2-s VICKI/
DOCTOR and
TIGHTENDOCTOR: Mum?
(MUSING) Well, that's solved
that intrigue, I'm a would be
murderer. (UP) It's time we
were going, child - we leave as
soon as it's dark.VICKI: Oh, but, Doctor...41. 3 A 24
MS NERODOCTOR WHO. There'll be no
arguments, child - you'll do
as I say./(WE CUT TO A NEW
ANGLE SHOT OF
DOCTOR WHO AND
TANNI TO REVEAL
NERO BEARING DOWN
ON THEM, ARMS
OUTSTRETCHED)42. 2 A 33
M.2-s
VICKI/DOCTORNERO: (CALLING) Maximus, my
friend!/ease out to
3-s(DOCTOR WHO REACTS,
RAISED EYEBROWS TO
TANNI, THEN TURNS
TO GREET NERO,
APING THE EMPEROR'S
OUTSTRETCHED ARMS)DOCTOR WHO: Caesar Nero, my
dear fellow.

43. 1 E 9
CU DOCTOR NERO: I have a surprise for you - guess what it is? /

44. 2 A 9
CU NERO DOCTOR WHO: Oh - let me see - you want me to play in the arena! /

1 to F - Court

(NERO'S OUTWARD
BLUSTER AND GRIN
FADE AT ONCE -
"HOW DOES HE
KNOW - OR DOES HE?")

NERO: (ASTONISHED) You guessed!

45. 3 A 16
C.3-s DOCTOR WHO: Not a difficult problem - you want to give your fellow artistes the best possible showing - why not the arena? /

(NERO STARTS TO
RECOVER SLIGHTLY)

NERO: Yes, yes that's right - that's exactly what I thought.

46. 2 A 9
CU NERO DOCTOR WHO: Well, I promise I shall do my best to make it a roaring success.

(NERO AGAIN REACTS,
HUNCHING HIS
SHOULDERS AND
GOING WIDE-EYED.
"HOW MUCH DOES
HE KNOW?".

AS THE DOCTOR AND
NERO TALK, DOCTOR
WHO STANDS AND
HOLDS HIS GLASSES
BEHIND HIM.

TANNI HAS MOVED
AWAY, PERHAPS TO
THE WINDOW.

NERO RECOVERS,
TAKING A BIG
BREATH, AND
DETERMINED TO
CARRY ON REGARD-
LESS)

47. 3 A 9 MCU DOCTOR NERO: You'll er - you'll have to play something special./

48. 2 A 24 C.3-s fav.NERO DOCTOR WHO: Oh, yes - of course. A serious piece I think - something they can really get their teeth into - Mm? /

(NERO SHATTERS
PRACTICALLY TO
TEARS)

NERO: You can't know, you can't. I've told nobody!

DOCTOR WHO: Caesar Nero - all I want to do is to put on a good show - a great performance. Who knows, if I go-down-well, I may even make it my farewell performance.

CUT TELECINE (2) - TK-23 (Dur: 19")

We get a shot of
DOCTOR WHO holding
his glasses behind
him as he talks.

The bright sun is
beaming down through
the lense, which is
acting as a 'burning-
glass'.

SET IN BURNING
PLANS & SMOKE

We PAN DOWN to the
papers and see them
smoking slightly
and burning brown.

(Telecine)

We HOLD on this
depending on the
telecine sequence
and then:

DOCTOR WHO: (O.V.) One thing
I've always wanted to do Caesar
Nero is to be considered an
artiste of some taste -
To be generally regarded as, well,
palatable - but I'm boring you -
you must have far more important
things to do, than chew over the
facts with me.

END TELECINE

49. 3 A 24
3-s

CAM: 3A /BOOM B1/
9. INT. COURT. DAY.

(WE RESUME ON
DOCTOR WHO AND
NERO.)

WE CANNOT ACTUALLY
SEE THE PAPERS AND
PLANS AS DOCTOR
WHO AND NERO MASK
OUR VISION. AS
DOCTOR WHO CONTINUES
TO TALK, HOWEVER,
WE START TO SEE
WISPS OF SMOKE RISING)

(2 next)

(On to page 22)

(Sh.49 on 3)

(THE DOCTOR REGARDS
THE COMPLETELY
DEMORALISED CAESAR
NERO - ABSOLUTELY
UNSURE OF WHAT
HAS HIT HIM AND
UNABLE TO FATHOM,
WHAT, OR IF, THE
DOCTOR KNOWS, IS
GUESSING, OR JUST
CHOOSING WORDS BY
COINCIDENCE, BEFORE
NERO CAN SAY
ANYTHING, THE
DOCTOR'S NOSE
TWITCHES)

PAN THEM Lt. to
inc. TABLE.

(cont)
DOCTOR WHO: / I do believe I
can smell something burning.

(DOCTOR AND NERO
MOVE ASIDE AS THEY
TURN TO LOOK AROUND
AND:)

MUSIC
4M-3
Pt.1

TELECINE INSERT: (3) TK-23 (Dur: 36")

We see the plans
starting to go up
in flames.

END TELECINE INSERT.

CAMS: 2A-3A-1E /BOOM B1/

9A. INT. COURT. DAY.

50. 2 A 33
MS DOCTOR

PULL BACK to
3-s

(TANNI NOW TRIES TO
CONTROL THE FLAMES,
SHE PULLS ASIDE
THE PAPERS NOT
BURNING, STAMPS ON
THOSE STAMPABLE,
AND GENERALLY SEES
THAT THINGS DO NOT
GET OUT OF HAND.

DOCTOR WHO IGNORING
NERO IS PUZZLING
OUT WHAT HAPPENED.

HE LOOKS AT HIS
GLASSES, THEN AT
THE SUN, MOUTH'S
AN "Oh, dear me",
POCKETS THE GLASSES
AND LOOKS INNOCENT.

(3 next)

NERO IS HYSTERICAL
WITH RAGE AS SLOWLY
HE REALISES WHAT
HAS HAPPENED)

SL

(Sh.50 on 2)

- 23 -

NERO: My plans - my drawings
of new Rome!

(GUARDS MATERIALISE
IMMEDIATELY AND RUSH
TO, AND HOLD, DOCTOR
WHO AND VICKI.

THE GUARDS TOO
ARE PRACTICALLY SHAKING
IN FEAR AS NERO RANTS ON)

Pt.2

51. 3 A 16
CXS NERO/
DOCTOR

You fool! Imbecile! A
lifetime's work! I'll have
you both killed - over
and over again! Idiot! Fool!
Lunatic! Traitor! Pig!
Guards! Guards!

(NERO IS DOING HIS
ROYAL NUT.

HE IS GRABBING THE
PAPERS AS HE SWEARS
AND CURSES, AND
CHUCKING GREAT
HANDFULS OUT OF
THE WINDOW.

HE IS JUMPING UP
AND DOWN ON THE
SAME SPOT IN RAGE
AND TEARING HIS HAIR)

You'll both be put into the
arena, tied to a stake on
an island. Yes, yes. With
alligators in the water around
you. Then, then the water
level will be raised -
and the alligators, will get
you!

(NERO'S VOICE RISES
TO A SCREAM.

SUDDENLY, AND WITHOUT
WARNING NERO'S SPOKEN
WORDS CHANGE IN
MEANING, BUT NOT IN
TONE OR CHANGE OF
TEMPER)

52. 2 A 24
MCU NERO

Fool! Lunatic. Idiot! /
Brilliant! Brilliant! (cont ...)

PULL OUT to
C.2-s NERO/
DOCTOR.

- 23 -

(3 next)

NERO: (cont) What an idea!
You're a genius! A genius!
I'll make you rich - rich!

DEPRESS and
TIGHTEN to
MCU NERO and
flames in
fgd.

(NERO CALMS SLIGHTLY
NOW, AND MOVES TO
THE TABLE.

HE PICKS UP THE
REMAINING PLANS
AND THROWS THEM
IN THE AIR WITH A
CHEER.

VICKI AND DOCTOR WHO
WATCH HIM WITH
SOME MISGIVINGS.

NERO TURNS, WILD
EYED BACK TO THE
ROOM)

EASE BACK as
NERO rises

So - the senate wouldn't pass
my palsn? Wouldn't let me
build my new Rome. But if the
old one is burnt, goes up in
flames - (HE LAUGHS) They'll
have no choice - Rome will be
re-built to my design!

53. 3 A 9
CU NERO

PAN HIM Rt.

(NERO MOVES HALFWAY
FROM THE ROOM, STOPS,
THROWS HIS ARMS TO
THE SKIES AND
SCREAMS)

54. 2 A 33
M.2-s VICKI/
DOCTOR

Brilliant! Brilliant!/
DOCTOR

(HE JUMPS IN THE AIR
A FEW TIMES FROM
SHEER JOY AND THEN
WADDLES QUICKLY
FROM THE ROOM.

WE CUT TO SHOW
DOCTOR WHO AND VICKI
HELD STILL BY THE
OPEN MOUTHED GUARDS,
AND THEN: DR WHO LOOKS
AROUND AND DECIDED TO
TAKE A CHANCE.)

(3 next)

DR. WHO: Well? You heard what
Caesar Nero said - Brilliant!
Brilliant! (THE GUARDS EXCHANGE
GLANCES) Well, let-us-go!
Otherwise, you'll get the
alligator treatment! (cont.....)

(Sh.54 on 2)

(THE GUARDS RELEASE
THEM, ALTHOUGH STILL
VERY UNSURE OF
THEMSELVES, AND
WATCH WITHOUT MOVING
AWAY.

DOCTOR WHO WAVES
HIS HAND AIRILY
AND 'DISMISSES'
THEM)

DOCTOR WHO: (cont) Go on;
about your business! Away
with you!

(THE GUARDS DISPERSE
AND DOCTOR WHO
REACTS "Hm didn't
think that would work".

DOCTOR WHO AND Vicki
STAND TOGETHER.

THEN, AFTER A FEW
SECONDS)

55. 3 A 24 on move...
M.2-s
PAN THEM Rt.

Mm! Better get your
things together, child -
we'll be leaving as soon
as it's dark.

VICKI: Whew - that was close.
I didn't think that was going
to work.

DOCTOR WHO: Not work? What
next child. There was never
any doubt in my mind!

(DOCTOR WHO LOOKS
AT VICKI AND
IS RETURNED WITH
AN ALMOST ACCUSING,
EYE)

56. 4 B w/a (tracked
L.S. in) CAMS: 4B /BOOMS A2-C1/
10. INT.CORRIDOR. DAY.

(1 next)

(Sh.56 on 4)

(WE PICK UP NERO
AS HE WALKS ALONG
THE CORRIDOR,
GESTICULATING
WILDLY, AND
MUTTERING TO HIMSELF.

HE PAUSES SLIGHTLY
AS POPPAEA MOVES
OUT TO JOIN HIM)

NARROW to M.2-s
as POPPAEA goes
to him.

NERO: It's brilliant. Fantastic!
NERO: It's a fantastic idea,
Poppaea,

POPPAEA: If it's your idea it must be,
POPPAEA:

HOLD same 2-s
as they
advance.

Dearest. Now ...

NERO: You've known how I've
planned to rebuild Rome -
name it after myself ...

POPPAEA: Yes, I know - but ...

NERO: At last a way of bringing
it about - Burn the old one -
then the senate will have to
pass my plans for the rebuilding!
A good idea isn't it?

POPPAEA: Yes - very!

NERO: Did you want me?

POPPAEA: Only to find out why
the Palace was being surrounded
by guards?

NERO: Guards? Mm? Oh, yes -
that new slave of yours, that
girl. Her, and some of her
friends who are coming here,
are going to be captured -
and killed! (cont ...)

(1 next)

SL

- 27 -

(Sh.56 on 4)

(POPPAEA REACTS,
HAPPILY, A SMILE
ON HER LIPS / S SHE
REALISES SHE HAS GOT
WHAT SHE WANTED.

NERO, QUICKLY
DISMISSES THIS
FROM HIS MIND,
AND CONTINUES)

HOLD MCU
POPPAEA.

NERO: (cont) (THINKING) I shall
arrange for someone to
start the fires. (PAUSE)
Tonight! Yes, there's no
time like the present.

FADE OUT

(NERO MOVES OFF
FRAME, WE HOLD ON
POPPAEA AND THEN:)

BREAK IN RECORDING NO.1

/ SET THRONE, LAMPS, ETC. /

(1 next)

- 27 -

CAMS: 1F /Fishpole/

TADE FN

Panned

57. 1 F 33 $\frac{1}{2}$ Rt.
CU GUARD12. EXT. NERO'S COURT. EVENING.(WE MIX UP ON THE
BUSHES, IN THE
COURTYARD OF NERO'S
PALACE.Suspense
Music
JM-3BPULL BACK as
SEVCHERIA ENTERS.IT IS QUIET, WE
TRACK AROUND TO
ESTABLISH, HEARING
THE EVENING SOUNDS,
AND MUSIC OF A
SUSPENSEFUL NATURE.GRAMS:
CricketsTRACK BACK along
inspection of
GUARDS.THE GUARDS POSTED
ARE STILL THERE,
CONTINUING THEIR
WATCH.SEVCHERIA INTO
C.U. at end.THEY COME TO 'ATTENTION'
SHOWING THEIR KEENESS
AS SEVCHERIA MOVES
INTO SET, LOOKS AT
THEM, LOOKS AROUND,
AND MOVES OFF
(CONTINUING HIS ROUNDS)

CAM: 5C

58. 5 C w/a
LOW ANGLE
SHOT.13. INT. CORNER. COURT. EVENING.

(Reverse phase?)

(BARBARA IS WAITING
IN THE BEDROOM,
BITING HER LIP,
SLIGHTLY AGITATED,
SHE STARTS TO PACE
THE ROOM, THEN SITS
DOWN AGAIN.SHE REACTS TO THE
FACT THAT SHE CAN
DO NOTHING, BUT WAIT)

CAM: 3A-24 /BOOM D1/

59. 3 A 33
MCU NERO14. INT. NERO'S COURT. EVENING.PULL BACK
to group.(NERO IS WAITING,
SITTING IN A
RAISED 'THRONE'

(5 next)

(Sh. 59 on 3)

A GUARD EACH SIDE
OF HIM AND TAVIUS
NEARBY.

HE IS READY TO
ADVISE THE FIRE
RAISERS - WHEN THEY
ARRIVE.

NERO IS IMPATIENT
FOR HIS PLAN TO
COLLIMENCE, AND THEREFORE
IS PROBABLY EARLY)

NERO: What's keeping them?
The guard should have returned
hours ago with
my torch-bearers.

TAVIUS: You - go and see if
they're here, yet.

(TAVIUS INDICATES TO
ONE OF THE GUARDS,
WHO GOES OUT:
WE TRACK WITH HIM
SLIGHTLY, AND THEN:)

5D-1G-4D /BOOM C3/

60. 5 D m/a

M.2-s
DELOS/IAN

15. EXT. NERO'S COURT. EVENING.

See Guard
thru' bushes.

(WE SEE IAN AND DELOS
MOVE IN BEHIND THE
BUSHES - THE GUARDS
- BEYOND THESE -
AND CROUCH DOWN OUT
OF SIGHT)

Grans:
Crickets,
Rabble.

3 PULL BACK out/
of 4's way

DELOS: (LOW) Ian! Guards!

(IAN AND DELOS WIAT,
IAN ACKNOWLEDGING
DELOS' WARNING.

IAN THINKS A MINUTE)

PAN IAN/DELOS
Rt.

IAN: There must be a way we
can get in! (cont ...)

(1 next)

(Sh.60 on 5)

(THEY WAIT A COUPLE
OF SECONS THEN
REACT AS SEVERAL
'FIRE RAISERS' A
RABBLE OF MEN ARE
HEARD APPROACHING,
LED BY A GUARD)

61. 1 G 50 (Panned Rt.) IAN: (cont) (SUDDEN THOUGHT) Get
HIGH L.S. in line, Delos!
RABBLE

(IAN LEADS THE WAY,
OUT OF THE BUSHES
AS THE MEN PASS FALLING
IN BEHIND.

62. 4 D 33
MS SEVCHERIA
Men through fgd.

THE COLUMN MOVES TO
THE DOOR, AS THEY
START TO GO THROUGH
SEVCHERIA APPEARS
AND WATCHES THEM IN.

IAN AND DELSO HIDE
AS BEST AS THEY CAN,
AVERTING THEIR FACES
AND PASS INSIDE.

1 to E - Court
QUICKLY

WE ANGLE ONTO
SEVCHERIA, PARTIALLY
SATISFIED, BUT NONE
THE LESS WONDERING
DEEPLY)

STRIKE WINDOW TRUCK

63. 3 B 33

CAMS: 2A-3B-4E-1E /BOOM B1/

HIGH L.S.
NERO and
rabble fgd.

16. INT. NERO'S COURT. EVENING.

4 to E - Court
QUICKLY

(1 next)

(Sh. 63 on 3)

(THE RABBLE FILE
IN AND WAIT IN
FRONT OF NERO.

TAVIUS IS EYEING
THE MEN CAREFULLY.

NERO EVENTUALLY
STANDS, HOLDS UP
HIS HANDS, THEN
TAKING SOME COINS
FROM A BAG THROWS
THEM AMONGST THE
MEN.

64. 1 E 33
HIGH MCU BOWL

PAN DOWN Lt.
as money is
poured.

THEY REMAIN AS THEY
ARE NOT CHANGING TO
MOVE)

65. 3 B 33
H.S. as before
HIGH.

NERO: Well? Pick them up,
they're yours, pick-then-up!

(THE MEN SCRABBLE
FOR THE COINS,
AND WE CUT IN TO
JOIN IAN AND
DELOS, WHO CROUCH
DOWN TOGETHER) /

66. 2 A 24
C.2-s IAN/DELOS

DELOS: What do you think's
going on, Ian?

IAN: I don't know. But if I
get a chance, I'll slip away -
try and find Barbara.

(WE REJOIN NERO,
WHO, AFTER EYEING
THE MEN A FEW
SECONDS, SHOUTS)

(1 next)

(Sh.66 on 2)

-32-

NERO: That's enough! Silence.

67. 1 E 50 (THE MEN STOP,
 RISE, AND LISTEN) /
 LS IAN to NERO

That was just a sample. There'll
 be more - providing you carry
 out a task I have for you!

68. 3 B 24 (AS NERO SPEAKS,
 THE MEN WATCH AND
 LISTEN INTENTLY,
 NOT TAKING THEIR
 EYES FROM HIS FACE. /
 M.2-s IAN/DELOS

IAN, HOWEVER, TAKES
 NO NOTICE AND LOOKS
 ALL AROUND, SEARCH-
 ING FOR A CHANCE.

WE FEATURE TAVIUS
 LOOKING OVER THE
 MEN, HIS EYES LIGHT
 ON IAN, AND HE GIVES
 A QUIET SMILE. HE
 MOVES SLOWLY ROUND
 TO JOIN IAN, ON
 THE EDGE OF THE
 CROWD)

69. 4 E n/a I want you ment to start fires
 CU TAVIUS in the hutments/next ti the
 Circus Arena - the fire will
 spread quickly - tonight all Rome
 70. 2 A 24 will be ablaze! /If anyone
 M.S. TAVIUS tries to stop you - kill
 then - you are acting on
 PAN HIM to orders given by Caesar Nero,
 C.2-s Emperor of all Rome!
 TAVIUS/IAN

(TAVIUS HAS COME
 ALONGSIDE IAN. HE
 NOTES NER O BEGINN-
 ING TO RANT SLIGHTLY
 AND:)

Grans;
 Crowd
 murmurs

TAVIUS: (LOW) Are you - Ian?IAN: (STARTLED, THEN) Yes.

(3 next)

-32-

(Sh.70 on 2)

71. 3 B 33 TAVIUS: Come with me... /
 L.S. a/b

(IAN AND TAVIUS
 EYE NERO, THEN,
 AS HE GOES ON HIS
 HEAD AND HANDS
 HELD HIGH, THEY
 SLIP AWAY)

72. 1 E 9 NERO: Then, tomorrow, the
 CU NERO rebuilding will start, a new
 city will arise from the
 flames. / A new city - Neropolis?
 Nerosisum? Oh just plain
 Nero

(WE HOLD NERO, AS
 HE IMAGINES)

73. 5 E n/a CAM: 5E /BOOM C3/
 C.2-s 17. EXT. NERO'S COURT. EVENING.
 GUARD/
 SEVCHERIA

1 to G
 Court

(WE COME UP ON
 SEVCHERIA, OUT-
 SIDE THE COURT,
 STANDING BESIDE
 A GUARD)

Grans:
 Crickets

SEVCHERIA: Yes - they could
 have joined the rabble... If
 they did, they won't get
 out.

(WE ANGLE OUT
 AS HE MOVES AWAY,
 DETERMINED)

RECORDING RUN - on No.2

5 to F - Cnr.Court

STRIKE
 WINDOW

C to C1 - Cnr.Court

74. 4 B n/a CAM; 4B /BOOM C1/
 M.2-s 18. INT. CORRIDOR. EVENING.
 IAN/
 TAVIUS

(5 next)

(Sh.74 on 4)

-34-

IAN: but how did you
now I'd get in that way?

TAVIUS: ... I didn't, ...
... I put myself in your
place - and it seemed a logical
entrance. ... This way.

(THEY HAVE ARRIVED
AT NERO'S BEDROOM
DOOR, TAVIUS LEADS
IAN THROUGH)

75. 5 F m/a CAM: 5F /BOOM C1/
CU BARB. 19. INT. CORNER COURT. EVENING.

(BARBARA JUMPS
UP AS IAN AND
TAVIUS ENTER)

EASE to see
others enter
bgd.

BARBARA: Ian!
TAVIUS: Here. Put these on.

BARBARA: (TO IAN) How will
we get out?

IAN: There's a chance, Barbara,
come on....

CRAB Rt. to
chest.

(IAN AND BARBARA
MOVE TO HELP
TAVIUS LOOKING
THROUGH NERO'S
CLOTHES FOR SOME-
THING SUITABLE,
AS THE SEARCH
WE CUT:)

BOOM C SWING
TO 3

76. 1 G 9 CAMS: 5D-1G /BOOMS C3-A3/
CU HILT OF 20. EXT. NERO'S COURT. EVENING.
SWORD.

-34-

GRAMS:
Crickets

(5 next)

(Sh.75 on 1)

5 turn round to
Posn.D.- QUICKLY

PAN UP to
C.2-s
SEVCHERIA/
GUARD

Let GUARD GO.

HOLD MCU SEVCHERIA.

(SEVCHERIA STANDS
WITH A GUARD. HE
REACTS. TENSING,
AS HE HEARS A NOISE
IN THE BUSHES. HE
LOOKS SHARPLY AWAY
IN THE DIRECTION
OF THE NOISE AND
INDICATES FOR THE
GUARD TO INVESTIGATE. /

77. 5 D n/a
BUSHES.
DOCTOR and VICKI
enter for M.2-s

CUT TO DOCTOR WHO
AND VICKI, WHO MOVE
OUT STEALTHILY,
LOOKING AROUND,
CARRYING PACKED
BELONGINGS)

DOCTOR WHO: (LOW) This way,
child - and try to be quiet.
The place seems full of
guards.

BECOMES 3-s as
GUARD enters.

LET HIM GO

(VICKI NODS,
AND THE DOCTOR
MOVES AWAY,
IMMEDIATELY
TREADING ON A
BRANCH WHICH
SNAPS WITH A
RESOUNDING CRACK.

THE GUARD SENT
BY SEVCHERIA
ARRIVES - IT IS
THE ONE WHO HELD
DOCTOR WHO FOR
NERO. HE RECOG-
NISES AND ALUTES
HIM.

THE DOCTOR RETURNS
THE SALUTE AND
THEN GESTURES TO
VICKI THAT THEY
LEAVE. THEY
MOVE OFF QUICKLY. /

78. 1 G 24
M.2-s GUARD/
SEVCHERIA

(Sh.78 on 1)

THE GUARD RETURNS
TO SEVCHERIA
NODDING O.K.

cam.

SEVCHERIA REPLACES
HIS SWORD IN THE
SCABBARD)

CAMS: 2B-3B /BOOM B1/

79. 3 B 33

M.2-s

IAN/

BARBARA

21. INT. NERO'S COURT. EVENING.

PULL OUT to
see NERO in
bgd.

(NERO IS FINISHING
HIS ADDRESS TO
THE CROWD - NOW
INCLUDING BOTH
IAN AND BARBARA -
HUDDLED IN SOME
DARK CLOAK, OR
CLOTH, AND BEING
HIDDEN BY IAN
AND DELOS)

Grams:
Mob noise

80. 2 B 33

MCU BRAZIER

PULL OUT as men
pull out flames.

NERO: Leave now! And start the
fires!

81. 3 B 33

L.S. (LOW)

As they leave.

(THE MUSIC RISES
AS TH GROUP MOVES
FORWARD - EACH,
IN TURN, PICKING
UP A FLAMING TORCH
FROM A SET BRAZIER.

MUSIC
4M-4

WE ANGLE RIGHT
OUT AS THEY RUN
SHOUTING AND
CHEERING FROM THE
COURT.

NERO WAVING ARMS,
URGING THEM ON)

CAMS: 4B-1H /BOOM A3/

82. 1 H 33

HIGH

L.S.

22. EXT. NERO'S COURT. EVENING.

Grams:
Mob noise

(4 next)

MOB through
shot.

(THE SHOUTING RABBLE
WITH THE FLAMING TORCHES
RUN FROM THE COURT IN
DIFFERENT DIRECTIONS.

83. 4 E n/a
MCU SEVCHERIA

WE SEE IAN, DELOS AND
BARBARA AMONGST THEM. /

PAN DOWN with
him.

SEVCHERIA SEES THEM TOO
AND MOVES IN TO STOP
IAN AND DELOS. DELOS
SMASHES HIM DOWN WITH
HIS TORCH.) /

84. 1 H 33

HIGH L.S. a/b

PAN THEM Lt and
TIGHTEN to 3-s

IAN: Well done, Delos.

DELOS: The Emperor's instructions...
Well, now you've found your friend
where are you making for?

IAN: North Assisium.

LET THEM EXIT
Lt. and TRACK
IN to SEVCHERIA
on ground.

DELOS: I'll travel some of the
way with you - then its home for
me. It's been four long years.
They won't catch me again, I
promise you that.

(THEY LAUGH AND EXIT)

85. 2 A 24
MS TAVIUS

CAM: 2A /BOOM B1/

23. INT. WAITING HALL. EVENING.

TRACK IN
to C.U.

(AT THE ARCHWAY WINDOW WE
GET A LAST SHOT OF TAVIUS
AS HE MOVES INTO VIEW HAVING
WATCHED BARBARA AWAY.

WE CLOSE IN ON HIM AS HE
TOYS WITH AN ARNAMENT
HANGING AROUND HIS NECK.)

TAVIUS: (SOFTLY) Good luck, my
child. Good luck.

(WE CLOSE IN ON HIM AS WE SEE
THAT HE IS WEARING A CROSS & CHAIN)

SLOW MIX

86. 5 E w/a Lt.)
Wide angle
shot

CAM: 5E /BOOM C3/

24. EXT. BUSHES. NIGHT.

(Telecine next)

1 to J - Road

(AS WE ARRIVE WE HEAR
THE SOUND OF MOVEMENT
IN THE BUSHES.

TIGHTEN to
M.2-s

DR. WHO AND VICKI
MOVE IN.)

VICKI: I think the road's just
up ahead.

DOCTOR: Good, good. Ian and
Barbara must be beginning to
wonder if we're ever going to
get back.

TIGHTEN to
C.2-s

VICKI: Doctor, look.

(THEY BOTH LOOK OFF IN THE
DIRECTION OF VICKI'S POINTING
FINGER)

CUT TO TELECINE (4)

TK-23 (Dur: 10")

L.S. Rome Burning

OOV/DOCTOR: The great fire of
Rome, child. The Great fire of Rome.

In the distance, on
the darkened horizon
we see flames starting
to rise from Rome

OOV/VICKI: Yes. And my first
real sight of history.

OOV/DOCTOR: (NODDING) A
memorable occassion.

END TELECINE

87. 5 E m/a (Grabbed Lt.)
M.2-s a/b

CAMS:5E-1J /BOOM C2/

25. EXT. BUSHES. COUNTRY RD.NIGHT.

VICKI: Strange- people will
read about it in books for
thousands and thousands of
years to come, and yet here
am I, actually watching it.

(cont. over.....)

(1 next)

(DOCTOR WHO LOOKS
AT TANNI WITH A
KINDLY, PLEASED
EXPRESSION, NO
DOUBT REMEMBERING,
THROUGH HER, HIS
FIRST SIGHTS AND
DISCOVERIES)

It's a pity they got
it all wrong!

(DOCTOR WHO COMES
'BACK TO EARTH'
WITH A JOLT)/

88. 1 J 9
CU DOCTOR

DOCTOR WHO: Got it, wrong?
What are you talking about?

VICKI: Well they didn't
mention you.

89. 5 E n/a
CU VICKI

DOCTOR WHO: Of course not, child!
But why should they?/

90. 1 J 9
CU DOCTOR a/b

VICKI: well it was you who
gave Nero the idea, wasn't
it?/

91. 5 E n/a
C.M.2-s

DOCTOR WHO: (SPEECHLESS FOR
ONCE) I gave him! I...me?
(HE BLUSTERS)/

(Sh.91 on 5)

VICKI: Honestly, Doctor! -
and after giving me that
long talk about not meddling
with history! You should be
ashamed of yourself!

(THE DOCTOR IS
THUNDERSTRUCK
THEN DEFENSIVE)

DOCTOR WHO: It was nothing to
do with me...

92. 1 J 24
MCU DOCTOR

VICKI: You burnt his drawings! /

DOCTOR WHO: An accident!

VICKI: Maybe it was, but if
you hadn't....

EASE OUT
to 2-s

DOCTOR WHO: He would have... He
would have got the idea from
somewhere else! You can't
possibly accuse me of being
responsible for, for...
(HE POINTS OFF) that!

LET VICKI GO

VICKI: All right, you have
it your way - I'll have it
mine. Well? Shall we go?

(DOCTOR WHO STILL
'ON THE SPOT'.
WATCHES AS VICKI
MOVES AWAY.

WE CLOSE RIGHT
INTO A CLOSE SHOT
AS:)

TIGHTEN to
CU DOCTOR

DOCTOR WHO: Just a minute, young
lady - we've got to settle
this... (cont...)

(THE DOCTOR IS
NOW TALKING TO
HIMSELF)

(Telecine next)

(Sh.92 on 1)

-42-43-44-

DOCTOR WHO: (cont) Insinuating
that it's my fault - is...
is...

MUSIC
4M-5

(THE DOCTOR,
LOOKING AFTER
, AND
TOWARDS 'BURNING
ROME' IN TURN,
ALLOWS HIS
THOUGHTS TO TAKE
OVER. HE STARES
IN THE DIRECTION
OF ROME HIS
POINTING FINGER
STILL WAVING.
THEN SLOWLY, HIS
FINGER GOES TO
HIS CHIN AND HE
STROKES HIS CHIN
THOUGHTFULLY)

DOCTOR WHO: My fault? Mm-mm?

(HE LIFTS HIS
EYEBROWS AS
HE CONCEDES
TO HIMSELF
THAT, PERHAPS,
JUST PERHAPS
IT MIGHT HAVE
BEEN.

NODDING TO HIM-
SELF, AND EYES
WIDE OPEN HE
MOVES OFF, COUGH-
ING AND SHAKING
HIMSELF BACK TO
"CHARACTER")

HE EXITS FROM
FRAME, WALKING
JAUNTILY, INNO-
CENTLY, PRACT-
ICALLY HUMMING
OR WHISTLING -
"DID YOU START
THAT FIRE -
WHO ME?" KIND
OF EXIT.

DOCTOR LOOKS BACK
TO SEE)

T/C (5) TK-23 (Dur: 9")

Rome Burning

-42-43-44-

(Cont. over.....)

(3 next)

A further ESTABLISHING
SHOT of the burning,
darkened horizon and
glow in the night sky.

CUT

A CLOSER SHOT of raging
flames - we are unable
to distinguish anything
but the fire.

END TELECINE.

(CUT TO TELECINE (6) TK-44 (Dur: 9"))

{ Shot of burning building

{ FOR INLAY SHOT WITH

{ 93. 3 A 24

CAMS: 3A

MS

NERO

playing

26. INT. NERO'S WAITING HALL. NIGHT.

(WE COME UP ON
NERO SITTING
WITH HIS LYRE
AND PLAYING AND
SINGING. HE IS
BESIDE THE LARGE
OPEN ARCHWAY OF
WINDOWS. (MAYBE
ON BACK PROJECTION
OR WITH THE USE
OF LIGHTS WE SEE
OR GET THE EFFECT
OF FLAMING BUILDINGS)

LYRE MUSIC
4M-6

AS WE FEATURE THE
HAPPY NERO, SMILING
AS HE SINGS, WE
HEAR THE CRACKING
OF THE FLAMES.

(TK-7 next)

-46-

(TK-6)

WE CHANGE ANGLE
 AS, OUTSIDE THE
 WINDOW, A BURNING
 TIMBER CRASHES
 DOWN, CAUSING A
 FLOURISH FROM
 THE JUBILANT
 CAESAR ON THE
 LYRE. WE HOLD
 ON HIM, THEN CUT
 TO A CLOSE SHOT
 OF THE BURNING BEAM.

WE TRACK, SLOWLY
 RIGHT IN ONTO
 THIS)

Ext. Stock Film. Dawn. T/C (7) TK-23 Dur:16"

We SLOWLY MIX through
 from the burning beam
 to a SHOT of smouldering
 debris in daylight.

It is early morning.
 We can hear the country
 side sounds of bird
 calls.

(Sound dubbed: Sound of early
 mornin_g bird calls.)

Once established in
 mood and music we:

MIX

CAMS: 4 F-3C-2C /BOOM B2/

94. 4 E n/a

L.S. Vill

27. EXT. ROMAN HOUSE. COURTYARD.
EARLY MORNING.

PAN
 SLOWLY Lt.
 to pick up
 IAN/BARBARA

(WE FEATURE THE
 COURTYARD WE
 SAW FIRST IN
 EPISODE ONE,
 IT IS EARLY
 MORNING - WE
 CARRY OVER FROM
 THE SOUNDS OF
 THE PREVIOUS SHOT.

GRAMS:
 Cock crow -
 birdsong

(2 next)

-46-

(Sh.94 on 4)

CAM.2 EDGE IN
as CAM.4 PANS

WE ANGLE AROUND
UNTIL WE SEE IAN
AND BARBARA STANDING
IN THE COURTYARD.
HAVING JUST ARRIVED
THEY WATCH AND LISTEN.

WE TRACK IN ON
THEM, AFTER A FURTHER
PAUSE)

IAN: No sign of anybody.

95. 2 C 33 on move... BARBARA: It's early. They
M.2-s may not be up. /
(THEY START TO MOVE FORWARD)
IAN: If the owner was back,
the servants would be.

PULL BACK to L.S.

96. 4 F n/a And the Doctor or Tanni would
CU BROKEN have cleared up that... /
PITCHER

(IAN POINTS DOWN
AND WE FEATURE
THE SMASHED PITCHER
USED IN THE FIGHT
WITH THE SLAVE
TRADERS. IAN BENDS
DOWN AND PICKS UP
A PIECE) /
97. 3 C 24
M.2-s

IAN: Mmm - I wondered what you
98. 2 C 9 hit me with! /
CU BARBARA

(WE CUT TO BARBARA
AS SHE LOOKS AROUND)

99. 3 C 24 BARBARA: Yes. / I can't believe
M.2-s a/b they would have gone straight
back to the Tardis, Ian.

IAN: Nor me. All in all, I'd
say we've got back before the
others.

(2 next)

(THEY LOOK AT EACH
OTHER, AND START
TO FEEL PLEASED WITH
THEMSELVES)

BARBARA: Yes, we have,
haven't we? (CHEERING UP)
Ian, I'm hungry.

IAN: So am I, Barbara.
What about that peacock?
Must be some left in the
fridge.

BARBARA: Right, I'll get it...
Very funny.

TIGHTEN LOW
as BARBARA
goes

(BARBARA STARTS TO
MOVE OFF)

Instead of making stupid
jokes, why don't you get
yourself cleaned up and you
can start with this mess.

(BARBARA INDICATES THE
COURTYARD, AND POINTS
TO THE PITCHER)

IAN: Oh, Barbara ...

BARBARA: Come on, come on!
Remember? You broke it.

(2 next)

IAN: I did?

100.2 C 9
CU IAN BARBARA: I know I picked it up to
try and help but it was your head
that got in the way. /

101.3 C 24
PAN HIM UP. IAN: You hit me with that? /
CXS IAN/BARBARA

102.2 C 9
CU IAN BARBARA: Mm? Yes - well in the
struggle, Ian, /I ...

(IAN, THE LIGHT OF BATTLE
IN HIS EYE MOVES FORWARD
ON BARBARA, WHO BACKS AWAY
ROUND THE TABLE, ETC.)

103.3 C 24
CXS IAN/
BARBARA a/b IAN: Oh! So I've got you to thank
for/being thrown in a cell, made
a galley slave, having to fight for
my life in a Roman arena.

HOLD moves
round couch.

BARBARA: Ian - Ian, what are you
going to do?

104.2 C 24
MS BARBARA IAN: You'll see, Barbara - you'll
see. /

105.4 F m/a
LOW 2-s BARBARA: Well, all right, I'll
clear it up, I don't mind. /

(IAN NODS, SMILING, AND MOVES
TO REST ON THE BED. BARBARA
GOES TO CLEAR UP. IAN GIVES
A RATHER SLY LOOK BEFORE:)

IAN: O tempora. O mores.

MIX

CAM: 1J /BOOM C2/

106.1 J 24
CU FRUIT 28. EXT. COURTYARD. DAY.

(REMAINS OF A MEAL. A HAND
COMES IN AND PICKS A GRAPE.)

END OF RECORDING. THE FOLLOWING PAGES RECORDED FIRST.

START RECORDING HERE:

107. 1 K 33 CAMS: 3D-4F-1K-2C /BOOM B2/
 M.2-s DOCTOR/ 29. EXT. COURTYARD OF ROMAN HOUSE.
 VICKI

PULL BACK to
 see IAN/
 BARBARA

(DOCTOR WHO AND
 VICKI STAND FACING
 IAN AND BARBARA
 WHO ARE EACH
 RECLINED OUT ON
 CHAIR AND CHAIRBED,
 AND BOTH OF THEM
 ARE DOZING IN THE
 SUN.

Grams:
 Birdsong

WE HOLD AND FEATURE
 THIS IDYLIC SCENE.

BARBARA HER EYES
 CLOSED, SIGHING,
 AT PEACE WITH THE
 WORLD.

IAN, ALSO, IS SHOWN
 GIVING A SATISFIED
 GRUNT, AND WRIGGLING
 TO A MORE COMFORTABLE
 POSITION.

(2 next)

(Sh.107 on 1)

PUTTING THE GRAPE
TO HIS LIPS..

THE DOCTOR AND
VICKI EXCHANGE
GLANCES WHICH
SAY, IN EFFECT.
'THE LAZY (!)'

THE DOCTOR
INDICATES FOR
VICKI TO SAY
NOTHING.

BARBARA AND IAN
JUMP AND SPEAK,
ALMOST TOGETHER)

DOCTOR: Well, well, well.

IAN: Doctor! Vicki!

BARBARA: You're back!

(DOCTOR WHO IGNORES
THEM AND GOES ON -
HAVING JUST WOKEN
THEY'RE NOT QUITE
WITH HIM.

THE DOCTOR IS
SENDING THEM UP
RATHER THAN DIS-
PLAYING TEMPER)

DOCTOR WHO: What zest! What
youthful exuberance! Vicki,
try not to look at them -
their outburst of energy could
make you dizzy.

(IAN AND BARBARA,
COMING ROUND,
SMILE AND EXCHANGE
GLANCES)

IAN: Doctor ...

(VICKI, BURSTING
TO TELL HER STORY,
MOVES QUICKLY
ACROSS TO THEM)

(Sh.107 on 1)

VICKI: (TEN TO THE DOZEN)
We went to Rome, Barbara - we
met Nero. They thought the
Doctor was a musician, Ian,
and he gave a concert, and ...

DOCTOR WHO: Hold it, hold it!
Tanni, have you no respect for
your elders - you'll tire them
out!

(HE STARTS TO
CHUCKLE TO
HIMSELF)

BARBARA: (FIRMLY) Now,
Doctor ...

DOCTOR WHO: Quite right, my
dear, quite right - I am treating
you both rather harshly, it's
just that I couldn't resist a
little joke.

IAN: As a matter of fact ...

DOCTOR WHO: Chesterton, I know
exactly what you're going to
say, and I agree with you, a
rest does nobody any harm.

VICKI: You should have come to
see Rome, Barbara, really you
should.

BARBARA: ... Vicki,
listen ...

DOCTOR WHO: Barbara, the child
isn't interested in the way
you've been wasting, idling,
away the days. She's had
adventures, we both have./

108. 2 C 24
MXS BARBARA/
DOCTOR

BARBARA: I haven't been wasting time
or idling : I've .../
109. 3 D 9
MCU DOCTOR

(4 next)

(Sh.109 on 3)

- DOCTOR WHO: Of course you haven't, excuse the unfortunate turn of phrase - but you know what I mean. /
110. 4 F m/a
3-s DOCTOR/
VICKI/IAN
- IAN: As soon as you left we ...
- PAN DOCTOR to
sit Rt.
- DOCTOR WHO: Later, Chesterton, later. Now that you've both had a long peaceful, holiday - I'm sure that you can't wait to get back to the Tardis. /
111. 1 K 9
MCU IAN
- IAN: Doctor, if we could get a word in edgeways ... /
112. 3 D 9
MCU DOCTOR

- DOCTOR WHO: It'll have to wait I'm afraid. We must get back to the ship right away, we've wasted far too much time as it is. Come, child, come - I'll lead the way.
113. 4 F w/a on rise...
WHOLE GROUP

PAN THEM Lt.

(DOCTOR WHO MOVES OUT, AND VICKI MOVES TO JOIN HIM AND THEY BOTH EXIT FROM FRAME. /

114. 1 K 24
M.2-s BARBARA/
IAN

WE ANGLE ON IAN AND BARBARA, BOTH SLIGHTLY OPEN-MOUTHED)

3 to E
Tardis

IAN: Well - how do you like that?

BARBARA: You know, even if we told them what happened, they wouldn't believe us!

(Telecine next)

DW

(Sh.114 on 1)

-54-

IAN: Probably think we dreamt
it ...

(BARBARA AND IAN
ARE BOTH BE-
GINNING TO SMILE
AND SEE THE HUMOUR
OF THE SITUATION)

TIGHTEN to
C.2-s

BARBARA: Ian, it isn't fair,
is it?

IAN: No - but it has got a
funny side ...

BARBARA: Yes, yes - I suppose
it has.

DOCTOR WHO: (OFF. CALLING)
Come on - lazybones ...

PULL BACK
and PAN
them past
fountain
and HOLD IT.

IAN: Souvenirs.

(IAN AND BARBARA
LOOK AT EACH
OTHER, GRIMACE,
LAUGH, AND MOVE
OFF.

MUSIC
4M-7

WE ALLOW THEM
OUT OF FRAME AND
HOLD THE COURTYARD.

WE TRACK SLOWLY
IN, AND WITH THE
MUSIC BUILDING
(E:)

MIX TELECINE: (8)(Dur: 28")

Ext. Day.

We come through to the
Tardis as we saw it
half on its side in the
crevice. But now the
tree branches and
leaves have been removed.

I to L
Tardis

-54-

(3 next)

DW

(Telecine)

-55-

We HOLD on the Tardis,
to establish from the
MIX, and then, as we
watch, we see it
de-materialise slowly
to the accompaniment
of the usual sounds.

Dematerializing
noise.

After a moment or
two featuring the
now deserted crevice
we:

END TELECINE.

CAMS: 4G-1L-2D-3E /BOOM A4/

115. 3 E 33

DEEP SHOT 30. INT. TARDIS. DAY.
past
DOCTOR on
to others.

TRACK IN
as DOCTOR
moves Rt.
to M.3-s
VICKI/BARBARA/
IAN.

(WE COME UP IN
THE TARDIS, THEY
ALL NOW WEAR THEIR
NORMAL CLOTHES.

Grams:
Tardis
'in transit'
sound.

WE FEATURE DOCTOR
WHO AT THE CONTROL
PANEL, MANIPULATING
THE SWITCHES AND
LEVERS.

THE NOISE OF
THE MECHANISM CAN
BE HEARD.

IN THE BACKGROUND,
IAN, BARBARA AND
TANNI ARE GROUPED.

WE CUT TO JOIN
THEM)

TANNI: ... and the point was
the Doctor wasn't really playing
the lyre at all.

BARBARA: But no-one would admit
they couldn't hear it?

(4 next)

-55-

VICKI: Exactly; he fooled everybody!

116. 4 G 24 IAN: He usually does Vicki -
you'll see. /

MS BARBARA

PULL OUT to
30s as she
rises.

BARBARA: Well, much as I like these
clothes, I suppose I'd better change
into something more practical. /

117. 3 E 9

MCU VICKI

VICKI: Where will we go now -
has the Doctor told you? /

(BARBARA SMILES,
BUT ANSWERS
POLITELY:)

118. 1 L 24

BARBARA: Oh, no - he never
does that.

VICKI: It's a surprise!

119. 3 E 9

MCU VICKI a/b

IAN: Yes - to everybody. /

(. LOOKS AT
EACH OF THEM
IN TURN)

120. 1 L 24

3-s

VICKI: You're teasing me!
The Doctor can work the ship
can't he? /

BARBARA: Ye-es!

IAN: Sort of.

LET GIRLS GO.

VICKI: Of course he can! I
mean he must be doing something -
he's been at those controls for
ages. I don't believe you. Come on.

(IAN SMILES, LOOKS
AT THE DOCTOR,
AND HIS SMILE
FADES SLOWLY)

IAN: Yes, you're right - he
has ... (cont...)

(2 next)

(Sh.120 on 1)

-(WE CUT TO SHOW
DOCTOR WHO AT
THE CONTROLS AND
IAN AS HE WALKS
TOWARDS HIM.

PAN IAN Rt.
to 2-s IAN/DR.
and
TIGHTEN to
C.2-s

TANNI AND BARBARA
TALK, UNHEARD, IN
THE BACKGROUND)

IAN: The others have gone to get
changed.
DOCTOR WHO: Mm? Oh, Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.
It's strange - very strange.
I'd have thought it impossible -
but I suppose we could have
materialised for a split second
of time and

been imprisoned by some kind of
force, Chesterton. I can't
break the hold at all. Some-
thing, somewhere is slowly dragging
us down.

121. 2 D 9
CU IAN

We've been captured!

R/P
F/X

(IAN STARES AT
THE DOCTOR,
THEN:)

122. 4 G n/a
VC 2-s
IAN/DOCTOR

Dragging us?
IAN: / Down to where, Doctor? /

(5 next - roller)

(DOCTOR WHO AND IAN
STARE AT EACH OTHER
AS WE:)

SUPERIMPOSE SLIDE 5)

Next Episode
The Web Planet

FADE OUT

FADE IN 123. 5

Roller: Starts:
Dr Who ... WILLIAM HARTNELL

Ends:
Associate Producer
MERVYN PINFIELD

MIX TO

Slide 3) Producer
VERITY LAMBERT

MIX TO

Slide 4) Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION